

JAN 28 1960

DURHAM, N. C.

January, 1960

THE CEA CRITIC

Vol. No. XXII—No. 1—Published at Livingston, N. J.

Editorial Office, Upsala College, East Orange, N. J.

Regional Exchange

Once again the eagles gathered from California to Massachusetts, from Idaho to Florida, from Michigan to Mississippi. The occasion was the now traditional CEA breakfast-program for regional officers and representatives, Tuesday, 29 December 1959, Stouffer's Restaurant, Chicago. The program, "A Look Ahead—CEA Regionals in the Next Decade," offered John Ciardi, Donald Lloyd, Max Goldberg, and John Hicks as speakers. Patrick G. Hogan, chairman of the Committee on Regional Activity and Development, presided; and Donald A. Sears, Coordinator for Regional Affairs, served as secretary.

Following a few words of welcome by Pat (Mississippi State University), the thirty representatives attending were presented by name and institution. Don (Upsala College), as new editor of *THE CEA CRITIC*, announced plans for a regional column beginning in the January issue; Pat is to edit the column, and information concerning regional activities is to be sent to him.

John Ciardi, 1959 CEA president, was unable to be present. In his place, the first speaker, Donald J. Lloyd, incoming CEA president, pointed out that one-third of our national members are not associated with MLA, placing a special burden on CEA locals in keeping members informed of national developments. He stressed the need for mutual support between nationals and regionals; this essential relationship exists in varying degrees, but it needs to be strengthened. Although several new regionals have developed in the past decade and are closely related to the national, some maintain only a distant relationship.

Commenting upon what the national CEA expects of the regionals, Don said that concerns of the national are often generated in regionals; a local situation may lead to a more general CEA concern, the CEA Institutes being prime examples. In Michigan, CEA helped to defeat the "broad areas of concentration" for the certification of English teachers promoted by the state education association. The regional CEA may thus be considered a body to take action.

In looking ahead, Don called for emphasis in the Sixties on the development of new regionals or locals, even in the two new states. Moreover, new educational trends are expected to have increasing impact on CEA in the next decade. The growth of junior colleges offers a new field of prospective members, and there is a need for stressing junior college offerings as undergraduate work rather than as an extension of high school. We should as-

(Please turn to page 8)

CHANGING OF THE GUARD NEW EXECUTIVES ELECTED

The 21st annual meeting of the CEA was a time of dramatic surprises. A large crowd thronged the Grand Ballroom Foyer of the Palmer House in Chicago on December 29, 1959, to hear the scheduled speech of outgoing President John Ciardi. But the post-president was still in New Jersey, grounded by the heavy fog that had cancelled all flights from the East Coast.



Outgoing Executive Director Max Goldberg discusses the ongoing CEA with incoming Executive Director John Hicks (on left).

EXECUTIVE REPORT

From the point of view of the Executive Director, this past year in the development of CEA has provided a sense of fulfillment and of promise.

1959 was a year dedicated to the proposition that our society, in the way of organization, had fully come of age; and that the signs of this sustained and sustaining maturity were to be shown through our effectiveness in the transition from old secretariat and editorial staff to new.

If—so our thinking went—during our past ten year's effort, we had accomplished the organizational goals set up in the beginning of our period of service, then the year of transition would be deemed more than a year of survival and a year of marking time. It would be a year of advance. It would be so, thanks to:

- (1) provision of a mechanism of continuity through incorporation;
- (2) fashioning an instrument of normative guidance in our Constitution and By-Laws;
- (3) elaborating the workings of our

(Please turn to page 8)

With a few hours' notice, Vice President Harry T. Moore of the University of Southern Illinois stepped into the role of main speaker. Addressing himself to the subject of contemporary literature, Professor Moore charted the realms of the Beatniks in America and the Angry Young Men in Great Britain. As distinguished biographer of D. H. Lawrence and reviewer for the *New York Times*, Professor Moore was admirably qualified to make the survey. In particular he explored the special problems facing the classroom teacher who wishes to select what may be abiding and significant from the passing literary scene.

Following adjournment of the General Meeting, the group taxied to the Quadrangle Club of the University of Chicago for a social hour and dinner meeting. The sumptuous buffet was still as good as it had been in 1951 when last the CEA had met at the Club. And once again there were dramatic announcements and changes in the air.

Newly elected President Donald J. Lloyd presided, informing the members of the results of the annual balloting. Harry Moore moved up to 1st Vice President and John Ball became 2nd Vice President. Elected as directors were Lee Holt, Muriel Hughes, Marvin Laser, and Elisabeth Schneider. The Nominating Committee for 1960 became Henry Sams, Patrick Hogan, and Keith Fennimore.

President Lloyd then made the public announcement of Max Goldberg's retirement from the executive post. (For the history of Lloyd's trying year in seeking a successor, see his column on page three.) Henry Sams paid tribute to the decade of growth that marked Max's leadership of the CEA. And Max responded by casting a long look ahead to the challenging years of the 1960's when the CEA would find new fields on the frontiers of higher education in America.

Retiring with Max Goldberg were Lee Holt and Al Madeira, his faithful editor and treasurer. Unfortunately neither was able to be in Chicago, but the sentiment of the group was clear. For the job well done, there were thanks; for the sense of losing their leadership, there was the empty feeling that comes with all such human changes. Under Max Goldberg and

(Please turn to page 8)

THE CEA CRITIC

Official Organ of the College English Assoc., Inc.

Send form 3579 notices to Editor,
Upsala College, East Orange, N. J.

Editor: Donald A. Sears

Published Monthly, September through May

College English Association

President: Donald J. Lloyd, Wayne State Univ.
Vice-Presidents: Harry T. Moore, So. Ill. Univ.

John Ball, Michigan State C.

Executive Director and Treasurer: John Hicks,
Stetson University

Directors:

Nathan Starr, Univ. of Florida; Autrey N. Wiley, Texas S. C. for Women; Charles M. Clark, The American Univ.; Thomas Marshall, Kent State; Marvin Perry, Washington and Lee; Lee Holt, Am. International C.; Muriel J. Hughes, Univ. of Vermont; Marvin Laser, Los Angeles S. C.; Elizabeth Schneider, Temple Univ.; John Ciardi, Rutgers Univ.

Presidents of Regionals:

California—Byron Guyer, Los Angeles St. Col. Chicago—Martin J. Svaglic, Loyola Univ. Greater New York—Richard S. Bowman, The Cooper Union

Indiana—Alvan S. Ryan, Notre Dame Univ. Michigan—Keith Fennimore, Albion College Middle Atlantic—Paul R. Sullivan, Georgetown Univ.

New England—Curtis Dahl, Wheaton College New York—George M. Kahrl, Elmira N. C., Va.—Marvin B. Perry, Jr., Washington & Lee

Ohio—Arthur Turney, Oberlin College Penn.—P. Burwill Rogers, Bucknell South Central—A.A. Hill, Univ. of Texas Tenn.—Richard Peck, Middle Tenn. State Col. Texas—Ralph B. Long, Univ. of Texas W. Va.—Jack Brown, Marshall

Representatives

Ark.—Albert H. Carter, Univ. of Ark. Cal. (San Francisco)—Clair Colby Olson, College of the Pacific Delaware—Ned B. Allen, Univ. of Del. Idaho—Eva G. Weir, Idaho S. C. Miss.—Patrick Hogan, Miss. State College Wis.—Ralph Aderman, Univ. of Wis. at Milwaukee

Associate Member, American Council on Education (Address contributions and correspondence to the Editor, CEA CRITIC, Upsala College, East Orange, N. J.) Published at The Tribune Publishing Co., Livingston, N. J.

Annual Subscription \$2.50 for CEA members only.

Second-Class Postage Paid at Livingston, N. J.

Entire issue, copyright 1960 by the College English Association, Inc.

QUESTION OF FAITH

To CEA MEMBERS: Through your directors you have offered me the privilege and the hard work of serving you as an Executive Director. Whether conducting large public actions or coping with minutiae, I will endeavor to keep the CEA moving actively toward the goals that it has held faithfully for twenty years. But I ask myself: what goals has it persistently pursued? Have twenty years of activity left any goals definite and unconfused?

I have tried to answer this question for myself. I have thought back to the hopes of those who began the CEA, through its early changes and explorations, through the ten years of Max Goldberg's faithful and creative leadership, to the present. I have written down tenets which seem to me always to have justified its life. They are tenets which I unhesitatingly assert. Is this

the faith upon which the CEA exists and acts?

1. The **teaching** of English language and literature in college is an admirable professional goal. A teacher worthy of this profession will not make teaching subservient to scholarship or writing, nor enhance his own conceit by scorning the human beings whom he teaches.

2. The **spirit of man** is liberated or confined by his command of the means of symbolizing. Language is for most men the primary means. We teachers of English language and literature nourish or impoverish the spirits of individual students as we forward or hinder their sensitiveness to the expressive powers of language.

3. Literature has humane powers which touch all men, no matter what their special aims in life. Literature belongs to society, not privately to scholars; and **literature has broad boundaries**. The boundaries between literature and the other arts are not precise, nor need we guard the boundaries with jealousy; generous exchange enriches all disciplines.

4. The prime end of an English teacher and of an English department is to nourish the free inquiry, the deep reading, and the command of clear expression which will set a **student free** to adventure self-reliantly in the world of literature, art, ideas. We assist at the birth of mature, free, humane spirits. We English teachers will feel that we are the more successful, the nearer we come to making ourselves no longer necessary to a student.

5. Literature and the humanities may serve and influence all functions within society — economic, psychological, political, journalistic . . . They do so, however, only as they have a humane impact upon an **individual human being** who responds to them, and who is thereby enriched in spirit. We teachers must open paths to the spirit's enrichment; we must not palm off substitutes for it.

6. Scholarly research and writing may be vivifying; they may also be trivial or mortuary. **Humane scholarship enriches our teaching**, and finds a justification therein. Sound teaching rests upon valid scholarship, lest it prove false or incomplete. Creative writing enriches a teacher's sensitivity, and is congenial to our profession. But any one who subverts his own teaching to support research or writing is guilty of malfeasance in a solemn office.

7. No college or university can rightly denigrate teaching by making it subservient to scholarly research and publication. The length of a bibliography never measured the **qualities of a teacher**. A policy of "publish or perish" makes a farce of the teaching function. Any graduate school which would foster in prospective teachers an attitude of scorn for teaching would be treasonous and harmful to the profession and to society.

8. The College English Association is a joining together of teachers like-minded about the **dignity and the responsibility of our profession of teaching English language**

and literature. We share with each other our encouragement, our advice, and successes and failures. We clarify our goals and utter noble exhortations; we also exchange shrewd tactics for achieving noble goals. The **CEA Critic** affords us a public voice for our united minds; but equally important, a public voice of dissent to each member who is not like-minded about any professional issue.

Are these the chief tenets by which the CEA lives? I hope they are. If they are, I trust you to tell me that I am started in the direction you have marked for me and for yourselves. If they are not, I urge you to tell me, by letter and by the use of your public voice, **The CEA Critic**. The CEA is an association of individuals who have a right and a duty to speak out. In the spirit of this commitment I begin my service to the CEA and to you who are its responsible, active, and vocal members of the teaching profession.

John Hicks
Stetson University

NOTICES OF NOTE

The University of Alberta will hold its third Summer School of Linguistics from July 4 to August 13, 1960. The program has the support of the Canadian Linguistic Association and carries university credit. Those interested are invited to write to the director, Dr. Ernest Reinhold, University of Alberta, Edmonton, Alberta, Canada.

Members of the CEA are invited to contribute to a leaflet now in its second volume. **The Scholar-Teacher**, published and edited by Philip Marsh at Hawkins, Texas, uses concise items of less than 300 words. Subscription is \$1.00 for four issues.

WE ARE ADDING

Cooper ● The Deerslayer

Dickens ● Hard Times

Dostoevski ● The Brothers Karamazov

Huxley ● Brave New World & Brave New World Revisited
(in one volume)

Twain ● A Connecticut Yankee in King Arthur's Court

HARPER'S MODERN CLASSICS

Harper & Brothers, 49 E. 33rd St., N. Y. 16

Ready in February . . .

ESSAYS FOR STUDY

by Maurice Baudin, Jr. and Karl Pfeiffer

both of New York University

This anthology of expository prose readings for freshman English contains eighty essays, mostly contemporary, that present a range of approaches to various topics and to each of the types of writing commonly assigned in the course.

The book has an unusually good coverage of both science and the process of thinking. Many of the selections are humorous and sprightly, but every piece has a specific and solid subject.

The editors have arranged their materials to allow for concentration on six basic types of expository prose: Informal Writing (remembrance, characterization, personal essay) and Formal Writing (definition and description, process and explanation, expression of opinion and judgment).

The selections are prefaced with a brief introductory statement, describing the type of prose that follows. Each selection is followed by a set of questions to assist the student in comprehension, another to direct his attention to problems in writing and their solution. In addition, each selection is followed by a list of themes for original composition.

- About 60% of the selections have never appeared in a freshman reader.
- Another 20% have rarely appeared.
- The balance are considered standard models for composition.

McGraw-Hill Book Company, Inc.

330 West 42nd Street, New York 36, N. Y.

A Message From the New President

As the CEA enters its 22nd year, the term of its third executive officer ends, and the term of the fourth begins. With this issue of the *CEA Critic*, a new editor begins to shuffle the letters, papers, and reports that will constitute the CEA's critical scrutiny—sometimes wise, sometimes hot and hasty, often querulous, but usually learned and always lively—of college English teaching and those who do it. Presidents come and go faster than executive directors and editors, and it behooves one to speak up quick if he wants to be heard before the next president elbows him away from the lectern.

Mostly what I have to say will be an expression of gratitude to the members of the CEA whose willing help has carried us triumphantly through a most difficult year. When Max Goldberg confided to the officers and directors last December his "unalterable decision" to retire from his post at the end of 1959, it was hard to think of the CEA without his guiding hand, as it had been hard to think of it without Burges Johnson and Bob Fitzhugh before him. The CEA executive has always been a strong and self-willed one, with each incumbent unique and irreplaceable. To find a successor worthy of the succession did not look easy; as Chairman of the Committee on National Staff Changes I did not look forward to it.

A Quiet Search

A quiet search began with letters of inquiry to CEA veterans known for their loyal concern for the Association and its ideal of the scholar-teacher; many suggestions were offered and many hints were run down. As nominations clustered about individuals, the two persons, John Hicks and Don Sears, who were ultimately offered the posts of Executive Director and Editor, quickly showed themselves to have the respect and confidence of CEA officers. Nominated and approached, both accepted; we were assured of capable national leadership by relatively young men of scholarly bent who had already made distinguished records within the profession.

While this was going on, Max Goldberg was granted a sabbatical year for study and writing. It was imperative that he be released from CEA duties as far as possible during the fall semester of 1959. Again this responsibility fell to me, and for the first time a CEA vice-president found himself with work instead of time on his hands between annual meetings. The device that seemed most promising was maximum delegation—in plain English, to push as many things as possible into the hands of people who would promise to do them.

A Loose Federation

CEA tends to be, I think, the organization of unorganized men, a loose federation which non-joiners feel somehow moved to join. It lives in a kind of creative tension, a push-pull effect which never quite congers and never quite flies apart. In this moment of vice-presidential need, CEA members chose to gather around, and it is for this that I here and now express my gratitude. From Lee Holt's masterly smooth transmission of the *CEA Critic* to Don Sears, through Pat Hogan's firm prosecution of the Regional development, to repre-



DONALD J. LLOYD, President of the College English Association; Associate Professor and Director of the Modern Language Research Project, Wayne State University, Detroit, Michigan.

sentation at a multitude of meetings, conferences, ceremonies, every person who was asked to carry our work forward accepted the charge and did the job. I have mentioned two people, but this roll of honor is long; the effect of it is that there has been no slackening and little fumbling in the complex affairs of this society as they have been passed from the old hands to the new. That we are over the hump and ready to begin a new year and a new era is due to no one, two, or three people, but to so many of the cantankerous, individualistic, energetic, kindly, and good-humored members of the CEA that I can't count them all. Let it be so recorded.

Donald Lloyd

DIM GLASS

Professors limed with classic lore
Watch from dirty windows lovers
Who should Aphrodite pass
Would think some burlesque girl had
strayed,
Who celebrates her in the grass in blossom
shade
Who arm in arm pass from class to class.

L. K. Davidson
American College for Girls
Istanbul, Turkey

CONFLICTING METAPHORS: A POEM BY A. E. HOUSMAN

The Immortal Part

When I meet the morning beam
Or lay me down at night to dream,
I hear my bones within me say,
"Another night, another day."

"When shall this slough of sense be cast.
This dust of thoughts be laid at last,
The man of flesh and soul be slain
And the man of bone remain?"

"This tongue that talks, these lungs that
shout,
These thews that hustle us about,
This brain that fills the skull with schemes,
And its humming hive of dreams,—

"These today are proud in power
And lord it in their little hour:
The immortal bones obey control
Of dying flesh and dying soul.

"Tis long till eve and morn are gone:
Slow and endless night comes on,
And late to fullness grows the birth
That shall last as long as earth.

"Wanderers eastward, wanderers west,
Know you why you cannot rest?
'Tis that every mother's son
Travails with a skeleton.

"Lie down in the bed of dust
Bear the fruit that bear you must;
Bring the eternal seed to light,
And morn is all the same as night.

"Rest you so from trouble sore,
Fear the heat o' the sun no more,
Nor the snowing winter wild,
Now you labor not with child.

"Empty vessel, garment cast,
We that wore you long shall last.
—Another night, another day."
So my bones within me say.

Therefore they shall do my will
Today while I am master still,
And flesh and soul, now both are strong,
Shall hale the sullen slaves along,

Before this fire of sense decay,
This smoke of thought blow clean away,
And leave with ancient night alone
The steadfast and enduring bone.

From the COMPLETE POEMS of A. E. Housman.
Copyright, 1940, (c) 1959 by Henry Holt and Company,
Inc. By permission of the publishers.

There are two main metaphors in Housman's "The Immortal Part": the bones compared to "sullen slaves" and the bones compared to "eternal seed" waiting to be born through the death of "flesh and soul." This otherwise powerful poem is weakened by the somewhat contradictory combination of these two metaphors in the dramatic framework of the poem. In the middle of the poem the bones abruptly cease to speak as "sullen slaves" that are "hustled about" by the tongue, lungs, muscles, and brain, and begin to speak as "eternal seed" (the embryo) waiting for "the birth [the death of the now maternal flesh and soul] / That shall last as long as earth." Up to this point the speaking bones have been extremely hostile and definitely adult, whether speaking of themselves in a superior tone as "immortal bones" that must, ironically even if briefly, "obey control / Of dying flesh and dying soul," or as "man of bone" that wishes "The man of flesh and soul" to "be slain."

The sudden change of the bones from adult to embryo is in no way prepared for, and it seems equally contradictory for the tone of their extended speech to shift in stanza 6 as suddenly from bitter condemnation of "The man of flesh and soul" to pity (qualified perhaps by the ironical reference to the dirge from Shakespeare's *Cymbeline* but still genuinely felt) for "every mother's son," who "Travails with a skeleton," and who is admonished by the bones to "Rest . . . from trouble sore"—the same tone used by the poet, from whose first-person point of view the last two stanzas (as well as the first three lines of the first stanza) are presented.

In a variant of the embryo metaphor, stanza 9, once more rather suddenly and with the bones still speaking, resumes the hostile tone by referring to flesh and soul as "Empty vessel, garment cast." The bones here are speaking, in anticipation of an early and eternal "casting" off of the "garment," as if it were already accomplished. Stanza 10 once more has the bones as slaves, with the poet again speaking as "the man of flesh and soul," who "Shall hale the sullen slaves along" during the short interval

Before this fire of sense decay,
This smoke of thought blow clean away,
And leave with ancient night alone
The steadfast and enduring bone.

To summarize: There are two defects which to some extent weaken what would otherwise be one of Housman's most ef-

fective poems. (1) The bones are first talking as definitely adult and then suddenly (with no explanation of the shift) become the embryo for "the birth [the death and decay of the body]" that shall bring "the eternal seed [the bones] to light." (2) The final note of pity for the tragic destiny of man, which is perfectly appropriate from the point of view of the poet "haling the sullen slaves along" (in the short interval before they will triumph), is inappropriately attributed in the middle of the poem (for three stanzas) to the rebellious bones themselves.

Harry Modean Campbell
University of Mississippi

~~~~~  
Widely praised textbooks —

## CHAUCER'S POETRY:

An Anthology for the Modern Reader

Selected and edited by

E. T. Donaldson, Yale University

This book represents the full range of Chaucer's achievement as a poet. It includes a large part of *The Canterbury Tales*, all the Links, and the complete *Troilus and Criseide*. Presents a detailed critical commentary on each poem as well as on Chaucer's life, art, language, and his narrative technique. Obscure vocabulary is glossed on each page, and there is a general glossary and bibliography. "Ideal for undergraduates." — D. R. Howard, The Ohio State University. "Some of the most perceptive analyses of Chaucer's poetry that I've run across . . . the results of scrupulous scholarship and good judgment." — C. Robert Stange, University of Minnesota. 1958. 1,001 pp. \$7.00

18th CENTURY POETRY  
and PROSE

Edited by Louis I. Bredvold, University of Michigan; Alan D. McKillop, The Rice Institute; and Lois Whitney, Russell Sage College

Designed for undergraduate courses, this anthology offers a generous, representative selection of eighteenth century literature. Texts are complete and unabridged; biographical introductions and special bibliographies are given for all authors. Book provides notes on difficult matters in the text and a general bibliography is included at the end of the volume. "The book remains the best single-volume eighteenth century anthology." — Paul Fussell, Jr., Rutgers University, in *College English*. 2nd Edition, 1956. 1,274 pp. \$8.00

ANTHOLOGY of  
ROMANTICISM

Edited by Ernest Bernbaum,  
University of Illinois

This famous anthology contains works from the prose and poetry of each major figure in the Romantic Movement. Unusually comprehensive notes, comments, and suggestions for study bring together the information needed for a better understanding and enjoyment of this period. Includes extensive bibliographies and a valuable section on the Pre-Romantics. Edited by the author of *Guide Through the Romantic Movement*. "The best anthology for the movement and the period." Carlos Baker, Princeton University. 3rd Edition, Revised and Enlarged, 1948. 1,238 pp. \$7.50

THE RONALD PRESS COMPANY

15 East 26th St., New York 10

STUDENT AND SOCIETY  
Readings for College English

George P. Clark, Michigan State University,  
and

A. Dwight Culler, Yale University, Editors

Seventy-two selections, both classic  
and modern.

"Some of the material is familiar to an English teacher and some of it is not, but the juxtapositions are so effectively designed that I've found myself reading both familiar passages and unfamiliar ones, swept along by the continuity within and between sections." — Merton M. Sealts, Jr., Lawrence College.

"It looks like a fresh, stimulating collection of readings." — Randall Stewart, Vanderbilt University.

xiv + 625 pp.

\$4.50

Row, Peterson and Company  
Evanston, Ill. Elmsford, N. Y.

## Advice For Improving Composition

For some years now, I have been teaching a senior-graduate course for the Portland Extension Center (a unit of the integrated Oregon State System of Higher Education) in "Composition for Teachers of English." The course emphasizes both methods of teaching composition in high school and the improvement of the students' own compositional skills. Since almost all of my students either are or will be teachers of high school English, I have prepared a series of statements concerning high school theme assignments to guide them in their work and to support their pleas for a more realistic work load. My statements follow.

"Your instructor in 'Composition for Teachers of English' believes the following statements to be true:

1. That, generally, most students do not receive enough writing experience in high school.
2. That almost every teacher of high school English has an overload of students, particularly if he requires the minimum of writing necessary to give the average student some competence in this highly necessary skill.
3. That a teacher of high school English, regardless of the grade he teaches, ought to require as much writing from his students as he can grade and correct.
4. That each paper ought to be marked for all errors.
5. That each paper ought to have a comment on it regarding the effectiveness of expression and errors which the student should avoid.
6. Because the material contained in com-

ments one through five above are facts which the teacher of high school English ought to face, each teacher of English ought to establish certain minimum requirements concerning the number and length of themes which he will require of his students.

- a. If a teacher has no more than 50 to 60 students in writing, he can probably require a theme per week.
  - (1) Two weeks out of three these themes can be class themes of either one or two well-developed paragraphs.
  - (2) For the third week these themes can be written outside of class and might well be a minimum of 400 words.
- b. If a teacher has from 80 to 120 students, he might well give one class theme as a. (1) above every four weeks and one outside theme as a. (2) above every four weeks. Thus within each four week period he would have one short theme per student and one long theme per student to grade.
- c. If a teacher has from 125 to 175 students, he might well give one class theme as a. (1) above every six weeks and one outside theme as a. (2) above every six weeks. Thus within a six week period he would have one short theme per student and one long theme per student to grade.
- d. Regardless of the class load and the class size, no teacher of English ought to require less than one theme per month, since this minimum requirement would give his students only nine writing experiences per school year.
- e. Book reports should not be substituted for any of the above assigned writing experiences. If the teacher requires written book reports, such assignments should be in addition to and not in lieu of the above requirements. Moreover, teachers should recognize that many students will inevitably do a great amount of copying when they write book reports."

Administrators in high schools in all sections of the country need to be made more aware of the heavy overload of work being done by their competent teachers of high school English. They and the parents of children of high school age should be bombarded with statements such as these until a realistic program in composition, one that allows the teacher the necessary time for grading papers or trained readers to do most of the work for him, is adopted. No one should expect a teacher to devote from sixty to eighty hours per week to his job and maintain any real efficiency. It cannot be done.

W. Arthur Boggs  
Portland State College

By PHILIP  
L. GERBER

## Effective English

"Based upon a realistic concept of language and aided by ingeniously devised exercise materials." — ALBERT H. MARCKWARDT, University of Michigan

## THE American College Dictionary

The most authoritative  
desk dictionary  
ever published.

## Modern Library College Editions

Paperbound volumes  
at modest cost.

## REPERTORY

The Single Volume Edition of  
Better Reading

Walter Blair  
John Gerber

A new anthology for freshman composition or introduction to literature courses.

Contains factual prose, short stories, plays and poems, and an excellent student's handbook at the end of the book.

SCOTT, FORESMAN AND COMPANY

Chicago Atlanta Dallas Palo Alto  
Fair Lawn, N. J.

RANDOM HOUSE, INC.  
College Department,  
457 Madison Avenue, New York 22, N. Y.



## ONCE MORE WITH FEELING

One does not need the gift of prophecy to know that the next decade in American higher education will witness a tremendous intensification in the training of technologists and scientists. The excesses that such emphasis can produce have been noted with growing alarm from pulpit and podium, but there is a particularly insidious problem inherent in this intensification that we are not anticipating with adequate awareness. Unless this problem receives the attention it deserves, the consequences may well imperil the future of those countless innocent young people who now hear only the sirens' song of security and success.

Training in science and technology is extremely exacting and demands a certain kind of emotional and mental equipment not granted to everyone. It is no better than the equipment of the student who wishes to study literature, history, or music—only different. So intent are many of us (and this applies to businessmen and educators alike) upon attracting our best young minds into these admirable disciplines that we overlook a very simple fact: that not every student can excel in mathematics and science, just as not every student can excel in music or art.

Apparently the implications of this very obvious truism are not fully understood everywhere, and my own experience as an undergraduate, perhaps more typical of the present generation than of my own, might serve as a pointer to those overzealous pushers of pragmatism whom someone recently baptized the "prophets of the new pitch." While I was attending Cornell University, I had difficulty with the required mathematics course. My trouble did not stem, I think, from stupidity nor from indifference. My mind simply did not operate in the mathematics way—or as my physiology professor might have worded it—my brain cells were not disposed to fire in that sort of pattern. With a feeling of positive kinship I came upon an essay by James Thurber called "University Days," in which he describes with forlorn humor his tribulations in a botany lab. Instead of drawing the cells he was supposed to observe under the microscope, he drew the reflection of his own eye. The thought of a Thurber suffering through a subject much simpler than mathematics gave me great comfort that semester.

What would become of a man with Thurber's endowments, it occurs to one, under the present pressure to prove yourself a man via the T-square, scalpel, or scales? If this question seems too academic or too literary, then what about the student—your son or mine—with a keen mind and an aptitude in languages to go with it—who is "hooked" by the hasheesh dreams of prestige and power promised by a career in science or technology?

Armed with a vocational purpose that includes little more than a vague vision of himself counting down a missile or

counting up his profits, the boy faces a curriculum that grows increasingly sabre-toothed. It shows no mercy to those of moderate interest or aptitude as it chews up "misfits" and deposits them at the door of English and Education departments or in offices of crowded employment agencies. "My stars!" snaps the exasperated Mr. Brutus who had to sell fifty shares of General Electric in order to finance two years of probation at Tech. "What's wrong with that kid? We give him everything and what does he do?"

The fault, dear Mr. Brutus, is not in our stars, but in ourselves, that we are overlings who are making scientific bent the passport to educational advancement. We have impressed upon Billy B.'s mind (gently but firmly, of course) that real men smoke slide-rules not Stravinskys, that the true glory lies in the laboratory, that there is dough in the drawing-board. Should we then wonder if he thinks to himself, "In this age of machines and missiles, will a music major be considered a freak? If scientific or technological accomplishment is to be the criterion of my contribution to mankind, would it be folly to study the clarinet?" There are answers to his questions (usually in publications he doesn't read), but often they must sound to him like still, small voices in the wilderness.

If we are going to exert this dangerous kind of pressure upon our children's choice of interest, then we should prepare to do something about the innumerable failures and discards that must inevitably result among those whose real talents or interests are elsewhere. Even now, when scores on college entrance examinations show that the I.Q. of youngsters matriculating has been steadily rising in the past ten years,

four out of ten young men and women in the nation's colleges do not stay long enough to graduate and 25% of the students who start to school this September will drop out before the following June (according to a survey conducted last year by the United States Office of Education). While there are a variety of reasons to account for this shocking toll, significantly the survey shows that the underlying cause is psychological: almost two-thirds of the drop-outs admitted that they lacked interest in their studies. Is Billy Brutus already beginning to reap the whirlwind of high-pressure tactics? At any rate, there seems to be a definite correlation between the rising rate of wash-outs and the stepped-up drive for technicians and scientists.

This, you may reply, is the story of the failure, of the student without a spine. What about the others, the ones with guts who stick to their guns, who make the grade despite the difficulties? Yes, what about these bright boys without real aptitude but with plenty of ardor? Take Joe C. —, for example, a former student of mine who wanted to be an art teacher but who instead decided that they were right, there was no future in that. He adjusted to his ambition, slugged it out in the deadly competition for grades and eventually emerged with a degree in engineering in his trembling clutch. With luck and his professors on his side, he got one of the grants usually reserved for the more gifted graduates and, a year later, landed one of the "fat" jobs advertised across six pages of the *New York Times* Employment Section every Sunday. He is among the fortunates who have it made.

But many of his friends are less fortunate and more typical. They join the multitude of mediocrities who, lacking particular proficiency in their vocation, have lost their passion for it. Some despise the treadmill they cannot get off "Where else am I going to get a job that pays me \$9,000 a year?" said a former student of mine. "Quitting is a luxury a family man can't afford."

If we do not take care, the toll in terms of human frustration, disturbance, and disillusionment will continue to mount. No amount of crisis-talk and crash-program propaganda should blind us to the real educational needs in this country, needs which have been obscured by the curtains of flak thrown up by groups which are either fanatical about military security or hostile towards "impractical" intellectual skills and cultural achievements. As Harold Taylor, president of Sarah Lawrence College has said, we definitely do not need more emphasis on science and technology in our education, for they are not the real needs in this country. The real needs in our culture are for serious, sustained, imaginative education for the individual talents, whatever they may be. We cannot

(Please turn to page 8)

### Just Published

## The Humanities in Contemporary Life

Robert F. Davidson and William Ruff,  
University of Florida

Sarah Herndon and J. Russell Reaver,  
Florida State University

Selected readings by 80 distinguished contributors who discuss modern literature, philosophy, art, architecture, and music; the organization and emphases contribute to an understanding of current ideas and values.

640 Pages \$6.95

Henry Holt and Co., Inc.

383 Madison Ave., New York 17

## The Editorial Mind: A Dire Dialog

**SITUATION:** The editor of a large-circulation magazine, having just lectured at Laureate College, is being seen off at the airport by a young assistant professor who is also a free-lance writer.

**WRITER:** Now that I have a real live magazine editor all to myself and a few minutes till your flight is called, how about clearing up for me several puzzling questions about the editorial mind? There were a few matters your lecture didn't touch on.

**EDITOR:** Gladly. Go ahead. Shoot. Fire away.

**WRITER:** Well, to begin, why does an editor always change the title of a manuscript he accepts?

**EDITOR:** A creative editor always changes the title of a manuscript he accepts.

**WRITER:** But why does he?

**EDITOR:** Because it's the mark of a creative editor.

**WRITER:** I see. Now, why do you turn down the corners of some pages before returning a manuscript?

**EDITOR:** This is a universal practice among editors. All of us appreciate any indication from a fellow-editor that a manuscript has been rejected elsewhere. It's a . . . time-saver.

**WRITER:** Do you know that the Odyssey went unpublished for years because the manuscript—

**EDITOR:** (Interrupting): Well, the eds were right. Who wants to read about a man stranded alone on an island without even a love interest . . . just his man Friday.

**WRITER:** Not Defoe—Homer.

**EDITOR:** Who? Oh, yes. Homer.

**WRITER:** And there was a love interest: Circe, Calypso, Nausicaa, even Penelope.

**EDITOR:** Well, all I can say is that eds must have been dumb to let, uh, Homer (that's his last name?) slip through their fingers. We'd have had him under a First-Looksee contract just like that.

**WRITER:** And I suppose your putting paper clips on a manuscript leaves a mark that tips off the next editor that you have read it?

**EDITOR:** Um, not exactly.

**WRITER:** I take it, then, that the mark left by a removed clip merely signifies that it has been rejected?

**EDITOR:** Precisely. Not necessarily read — just rejected. Of course, turning down corners and clipping on rejection slips are devices that don't always work. Some writers, we suspect, are dishonest enough to retype the manuscript.

**WRITER:** The dogs! But tell me, what does the editor have in mind when he irons out the contractions in dialog — when he changes can't to can not and don't to do not?

**EDITOR:** Well, you see, our mag often falls into the hands of alert teen-agers who can't distinguish good and bad language. Many of them would be only too ready to use such expressions, perhaps in the home.

**WRITER:** Hmm, I should've — I mean should have — thought of that myself. But tell me now, why do you always change the ending of a story?

**EDITOR:** That's a hard one to answer without sounding . . . well, cynical. You

see, in real life most people don't know whether they are coming or going, and so the characters shouldn't know either.

**WRITER:** Um, I think I get it. And if the characters themselves don't know, then there's no reason why the reader should know?

**EDITOR** (reluctantly): Yah. It sounds cynical.

**WRITER:** I've had editors who waited six weeks to return an article which they said didn't fit into their editorial format. What is the explanation for that?

**EDITOR:** They were waiting for the editorial format to change.

**WRITER:** Do you mind a personal question — one about an article of mine you rejected?

**EDITOR:** For the nonce, nothing is sacred.

**WRITER:** Why did you wait two months to return my article dealing with Lola Gable's sixth Hollywood wedding?

**EDITOR:** Our plan miscarried. We thought the match wouldn't last and we'd just hold your manuscript, change "wedding" to "divorce" and "lovers" to "dearest of friends" and have a ready-made scoop. But you can't predict these things.

**WRITER:** But they did get a divorce, didn't they?

**EDITOR:** Not for three long months. You can't predict these things.

**WRITER:** When a writer submits several short pieces in the same envelope, why do you fold the items together in a different way so as to make new and thick creases in his freshly typed pages?

**EDITOR:** You mean poems, probably. Well, we want the poet to know that we agonize in our reluctance to reject his drive . . . his literature.

(The editor's flight is called over the PA system.)

**WRITER:** One last question. Why is it so hard to get a commitment from an editor to do an article on a really sizzling idea?

**EDITOR:** But it isn't. Just you tell me one. Maybe you've got one making honey in your bonnet right now?

**WRITER:** I sure do. If I do say it myself, it's a dard. "The Effect of Atomic Fallout on the Genes of Hollywood Stars." You know . . . get their ideas . . . big names like Madison, Monroe, Taylor, Grant, Wilson . . . interview a couple of Caltech scientists . . . bring in the Pacific tests . . . trade winds floating the stuff gently over sunny California . . . along the freeways, into the night spots . . . maybe killing off all the horses. Just think, maybe no more Westerns.

**EDITOR:** Say, that's a sizzler. Outline it and send it to me next week care of the mag. (He turns to go.) I won't be there though — be in Mesopotamia interviewing the Grand Vizier for our Near-East number. But Johnny'll read it. I think I can promise you a definite maybe on that. (As he goes up the ramp, he searches his pockets, evidently for return postage.)

Louis Hasley

Noire Dame University

# recondite

WHAT DOES IT MEAN? HOW IS IT PRONOUNCED? WHAT IS ITS ORIGIN?

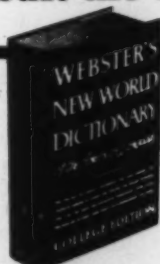
**Seize the moment of excited curiosity  
-and consult the dictionary**

**WEBSTER'S  
NEW WORLD  
DICTIONARY**

of the American Language  
COLLEGE EDITION

"The experts' dictionary"

THE WORLD PUBLISHING COMPANY, Cleveland and New York



MORE THAN 142,000 VOCABULARY  
ENTRIES • 1,760 PAGES  
MORE THAN 3,100 TERMS  
ILLUSTRATED  
IN CLOTH, PLAIN EDGES, \$5.75  
THUMB-INDEXED, \$6.75  
IN STUDENT  
BINDING, \$3.95



## Regional Exchange

(Continued from page 1)

simulate them to higher education rather than allowing them to drift downward. Some of the good, well-trained teachers in junior colleges are now faced with new certification requirements, and a comparison of teaching loads at junior colleges and senior colleges is a legitimate area of concern. In these areas CEA could gather information, publish it, cooperate, and exert a real influence.

In concluding, Don suggested three aids to success in a regional: a continuing secretary, annual regional dues to provide a sense of belonging, and an original written constitution as part of the building process.

Maxwell H. Goldberg, University of Massachusetts, completing his decade of service as Executive Director of CEA, spoke next. In developing a double dimension of national-regional relationships, he said that participation in annual breakfast programs has shown some regionals already mapped, others where roads need to be opened, yet much progress in the past ten years. Since the idea of the national helping to sponsor regional activity is not new, how may the members best contribute to American education? National CEA visualizes itself as a service organization to enable teachers everywhere to realize for the members professional responsibility and growth. The trend is towards a fulfillment of some of the needs felt in the profession.

As an example of what Max termed specificity, he pointed to the breakfast programs which, starting as an experiment, have now become a tradition. Here it is possible to meet people with whom we have corresponded for years. We find that two or three devoted and concerned

people can be vastly important in a regional. At the same time that we continue to develop centers of regional interest, we should remember the primary aim of making ourselves more responsible, individually and as a group, in American higher education.

John Hicks, Stetson University, incoming Executive Director, was the final speaker. He commented that he cannot fill Max's shoes, nor will he try to do so; "Max takes his own shoes back to Amherst, and I will fill my own." John said that he does not have a predetermined plan of action; the regionals can aid here by sending to him information about what they are doing. In 1960 he will try to visit as many regionals as possible to find what the realities are. He stressed that there will be no tampering with regional autonomy, although it would be good to see regional membership imply membership in the national or a closer tie therewith. John described himself as a conservative radical, "a person who believes in wearing a coat and tie while doing the radical thing." He has plans for a Directory of Regionals which will be useful in the exchange of ideas; *The CEA Critic* will also help to broadcast information. His personal goal is his "self-education"; his ears are wide open, and he wants to be informed.

Patrick G. Hogan

Mississippi State University

## Once More With Feeling

(Continued from page 6)

repeat this too often—serious, sustained, imaginative education for the individual talents.

It profits us little to concentrate on accelerated education in science and technology at the expense of human happiness. The whirligig of time will have its revenges if we forget that young people are not pawns. They are not to be manipulated by pressure and persuasion from parents, politicians, or pedagogues who are selling something. The price is not right: on one hand, an army of under-trained, indifferent pseudo-scientists and technicians who regard their jobs as a form of well-paid indenture; on the other a host of "rejects" who are embittered and bewildered, or who secretly fear that they are washed up before they are dry behind the ears.

Nothing fails like excess.

Leo Hamalian  
The City College  
New York

## Changing of the Guard

(Continued from page 1)

his two lieutenants the CEA had reached the maturity of its 21st birthday with new strength and prestige.

Taking over the helm as Executive Director is Dr. John Hicks of Stetson University. For the time being, Dr. Hicks will also serve as treasurer, while Don Sears takes over as editor of the *CEA CRITIC*.

## Executive Report

(Continued From Page 1)

distinctive CEA enterprise on behalf of the profession—namely, our grass-roots federalism;

- (4) developing a core (and corps) of devoted and experienced leadership, capable of eliciting wide and enthusiastic support from our constituency;
- (5) continuously exploring the range of versatility and impact of our deliberately informal and off-the-record publication, *The CEA Critic*;
- (6) continuously advancing the range and intensiveness of CEA leadership participation in national and area professional activities bearing on humanistic higher education for a humane society.

1959 would be a year of advance, also, thanks in particular to the patient and large-spirited joint efforts of the outgoing and incoming officers, secretariat and editors, backed up by the devoted office administration of Marilyn Ercoline.

As I stated at the outset, I am happy to report that, in the year of transition, the proposition to which we have been dedicated has justified itself.


A devoted officer-group has made careful and responsible decisions about staff personnel. The arrangements for the changing of the guard, for putting in the new team, are either altogether completed or soon to be completed. And, so far as ongoing CEA activities are concerned, 1959 marks another year of substantial progress—whether measured in terms of growth in national membership; in terms of *Critic* publication; or of number and quality of regional meetings and numbers of participants in such meetings; or in terms of CEA impact on American higher education through its leadership influence in various national and area activities of major concern to the profession.

To certain of our CEA stalwarts, we are especially indebted—for their service beyond the call of office—during this transitional yet developmental year. Chief among these are: Lee Holt, Al Madeira, Don Sears, John Hicks, Pat Hogan, John Ball, and, above all, Don Lloyd. Don not only did a masterful job of mediating between the comprehensive policies to which President John Ciardi had lent the force of his fresh thinking and the day-to-day urgencies of organizational functioning. He also served as a pillar of strength to me—a cloud by day; by night, a pillar of fire.

To say that I end this statement on a note of triumph would be more egotistic than is allowed even by our CEA tradition of the strong-willed and self-assertive executive. But certainly, and rather because of my faith in others than because of stress on what I myself have tried to do, I end on a note of vigorous hope. To our new president Don Lloyd, to our vice-presidents Harry Moore and John Ball, to our new and continuing directors—my gratitude and my godspeed. **Maxwell H. Goldberg**

Marianne Moore and other  
poets are recommending

**Exceptional**



**THE ART  
of  
POETRY**  
by  
**HUGH KENNER**

Skillful questions on 200 poems lead the student to real understanding of the meaning and making of poetry. Called "a book of the highest calibre . . . a challenge and a fine anthology." 357 pp., \$2.50

Also exceptionally useful and interesting  
**Designs of Famous Utopias**  
by Donald Gray & Allan Orrick  
a new "controlled research" unit.  
\$1.00

**A Science Reader**  
by Lawrence V. Ryan  
308 pp., \$1.95

**Rinehart  
& Co., Inc.**  
232 Madison  
New York 16



-  
r

of  
o.  
-  
-

re  
ur  
-  
s;  
ge  
r-  
ad  
ng  
or

o,  
nd  
ng  
li-  
d-

to  
he  
li-

re-  
aff  
he  
he  
ted  
n-  
59  
ess  
in  
tie  
of  
cl-  
of  
ion  
ous  
on-

we  
vice  
an-  
ntef  
ira,  
ohn  
not  
be-  
nich  
orce  
day  
He  
ae-  
e.

n a  
istic  
tion  
ex-  
ause  
ress  
end  
new  
ents  
new  
tude  
bery